

ALBRECHT DÜRER

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*The Life of the Virgin*

CMA REF  
E13D955  
Y C6

*The Library*  
THE CLEVELAND MUSEUM  
OF ART

PURCHASED FROM  
THE INCOME OF  
THE WALTER ROSS  
ENDOWMENT  
FUND



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PLATE I. The title page woodcut for the series.

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PLATE II. The high priest drives the barren Joachim from the altar of the Lord.



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PLATE III. An angel appears to Joachim while he tarries in the country  
and counsels him to meet his wife at the Golden Gate.

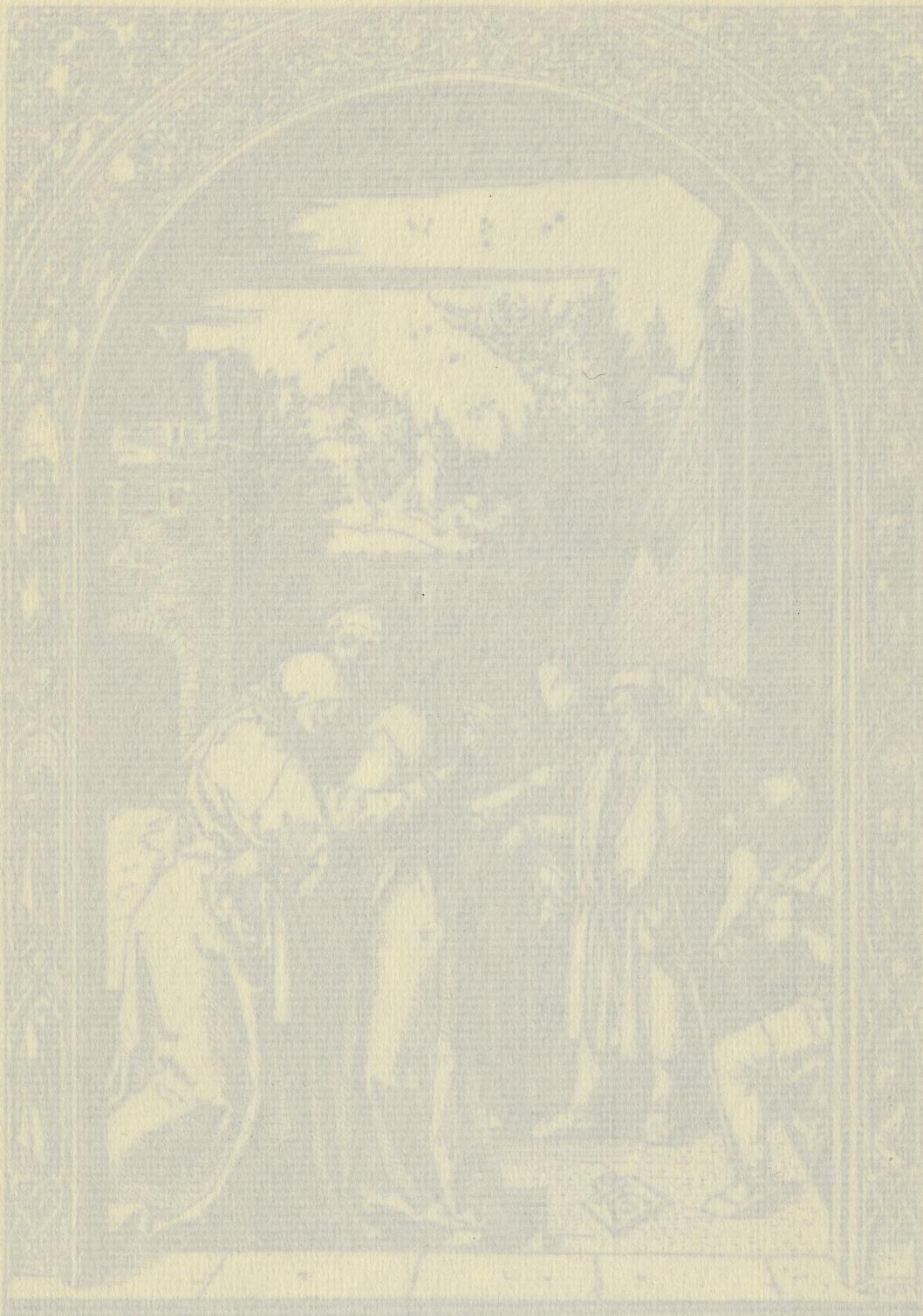


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Original art or design of nature painted or stamped before 1870. No later  
than 1870. Credit to show the name of the designer. See



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PLATE V. The godlike Mary is born to Joachim and Anna, who had been childless for so long.



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PLATE VI. The three-year-old Mary is presented at the temple by her parents.



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PLATE VII. Mary is betrothed to Joseph by the high priest of the temple.



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PLATE VIII. Mary believes the announcement of the angel and conceives Jesus, the Savior of the World.



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To serve out just reversion his right to his possessions are covered up by my son



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PLATE IX. After Christ's conception Mary rushes to visit her cousin Elizabeth in the mountains.

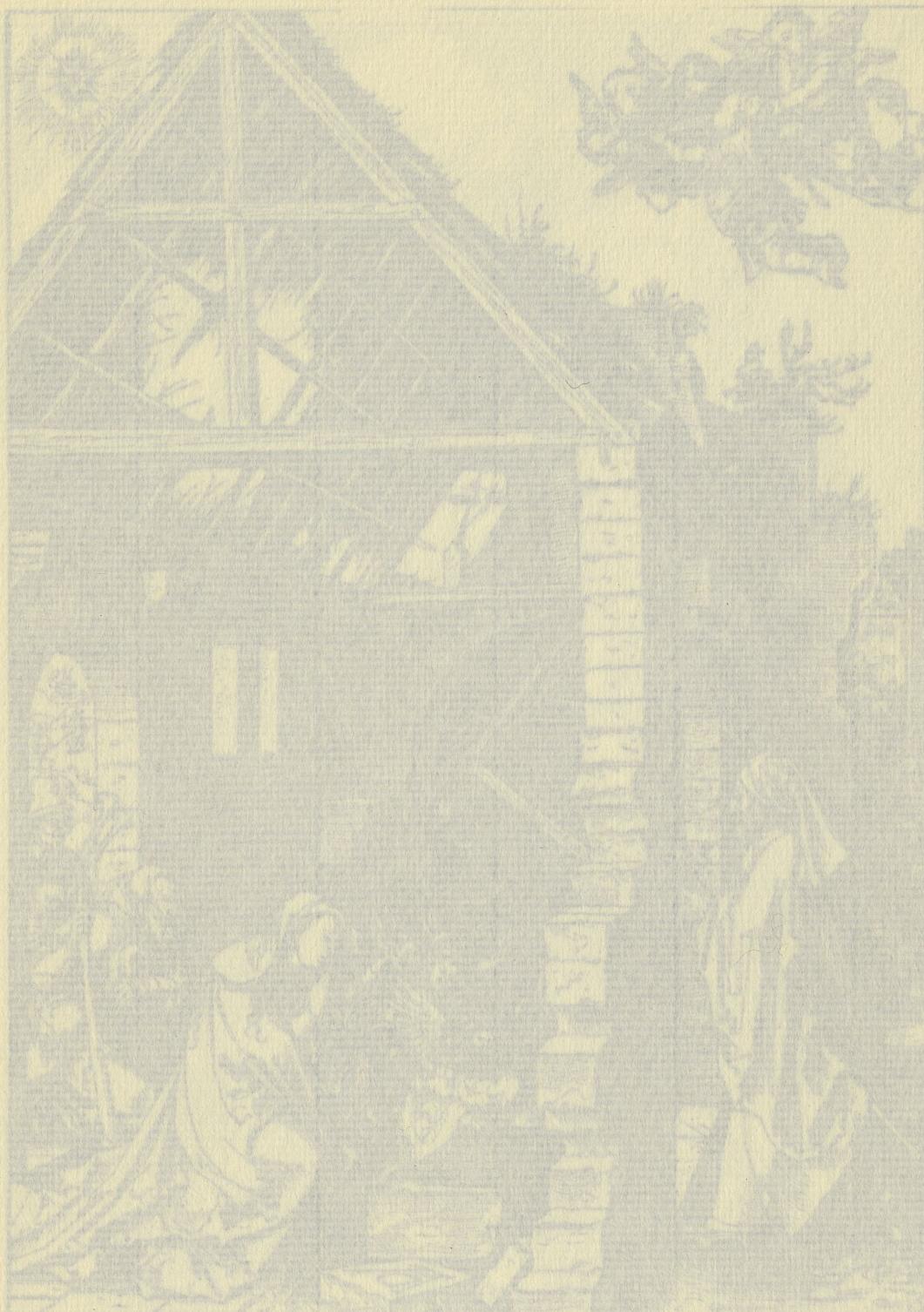


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PLATE X. Christ is born of the Virgin Mary in Bethlehem of Judah.



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*Print to be exhibited at Royal Regal V and to stand at point 100 feet*



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PLATE XI. On the eighth day Christ, the Son of Mary, is circumcised and named Jesus.

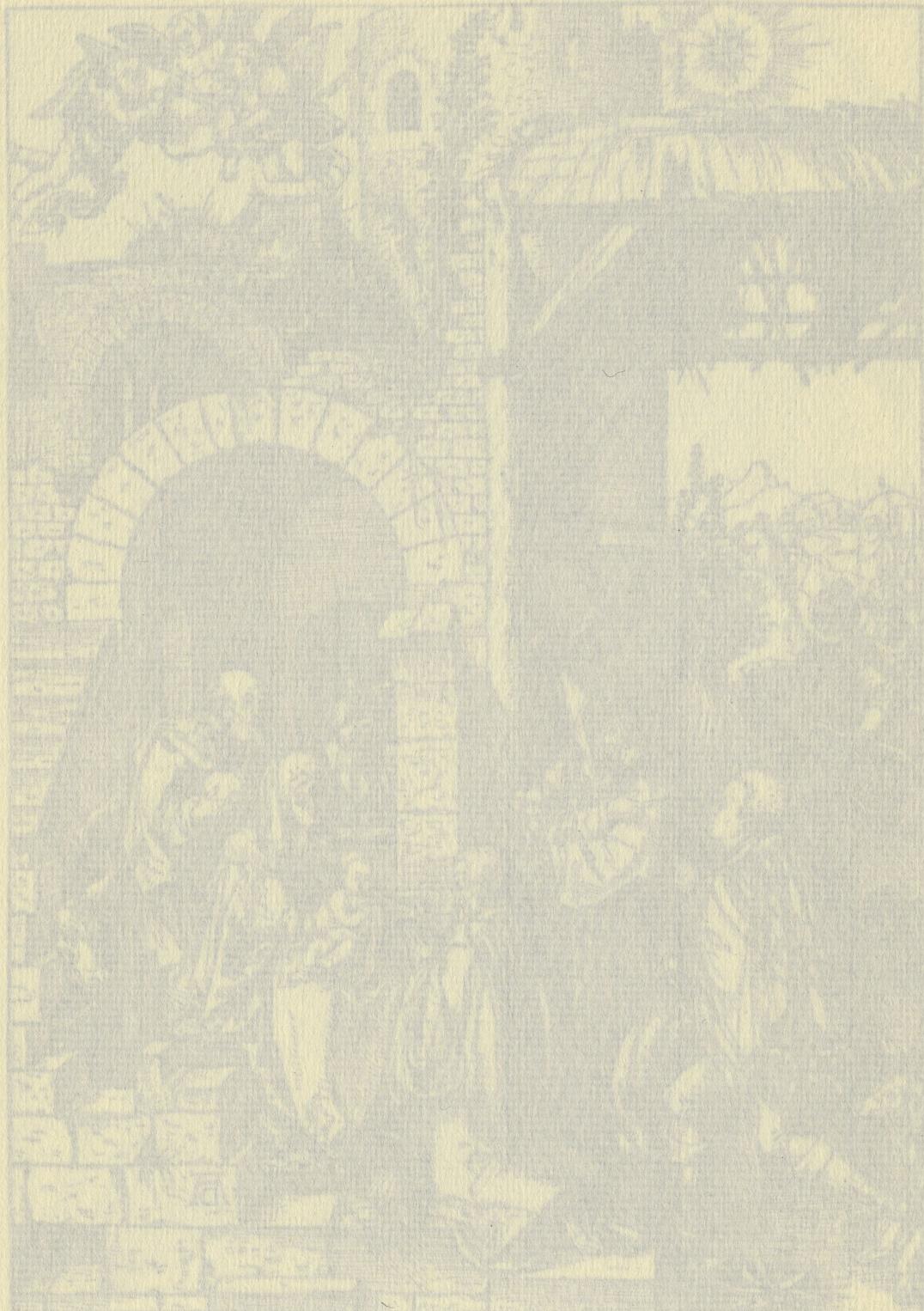


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PLATE XII. Bearing gifts the Magi come from the East to Bethlehem to adore Jesus.

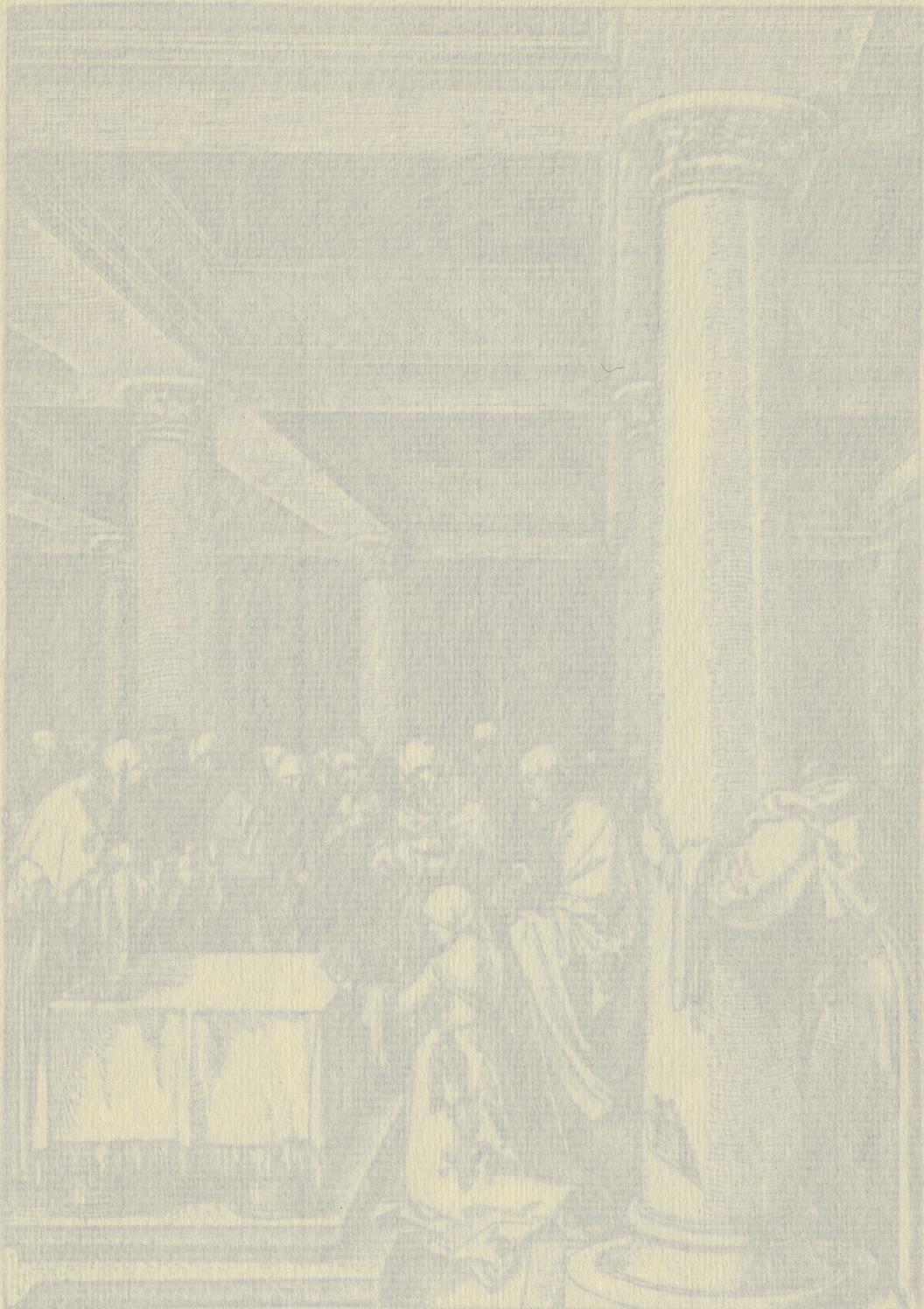


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PLATE XIII. After Jesus' birth Mary obeys the Law of Moses and presents Him at the temple.



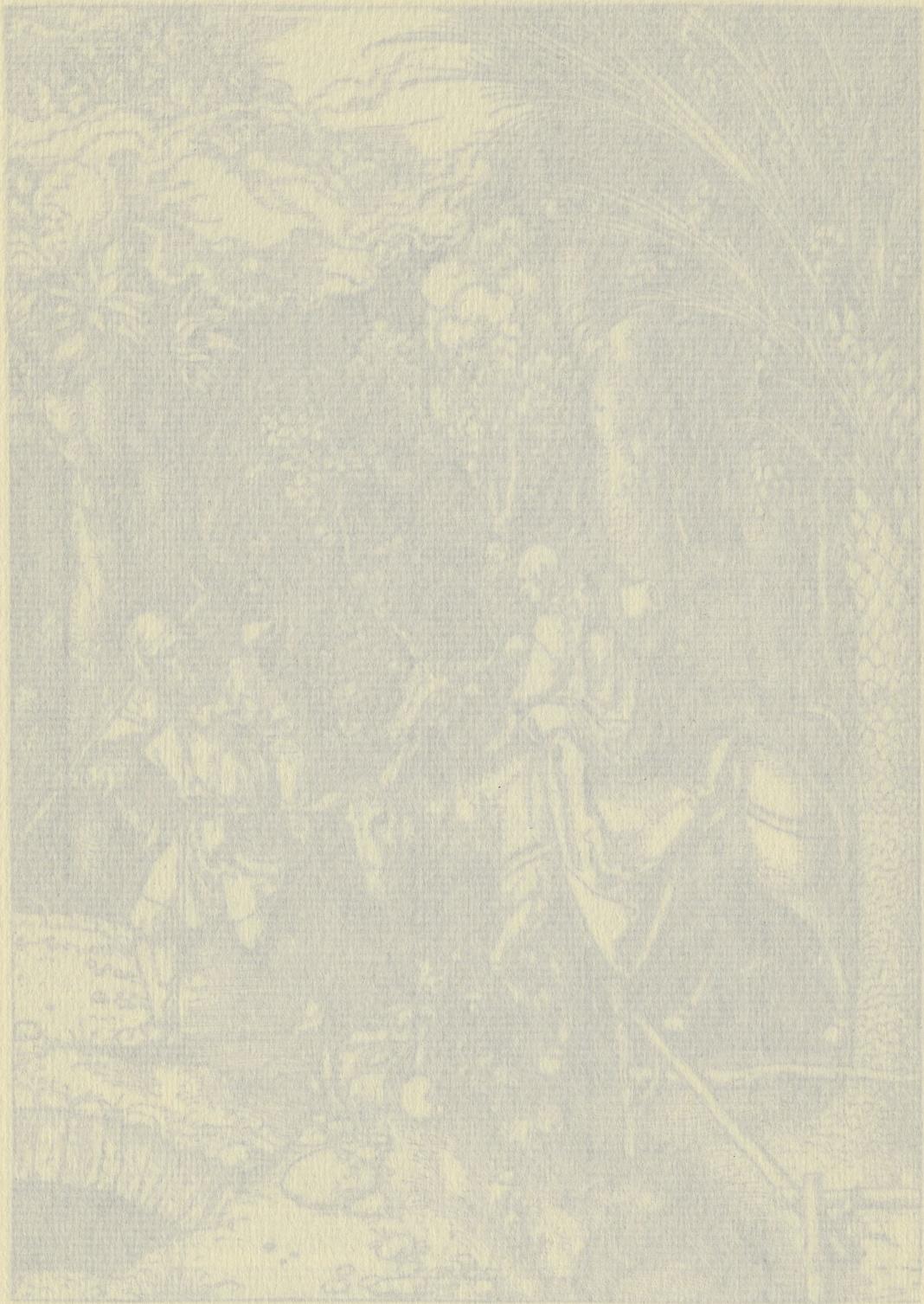
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Original edit in 1997 showing how much the word with double quotes should "move" with the arrow.



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PLATE XIV. In fear of King Herod Mary flees to Egypt with her Son, Jesus.



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and not used except to sell vinyl bonds and to test instruments.



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PLATE XV. Mary and Joseph earn a living in Egypt.



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unpublished original watercolor drawing from volume 72, page 127



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PLATE XVI. Mary discovers the boy Jesus among the Doctors of Scripture in the temple at Jerusalem.



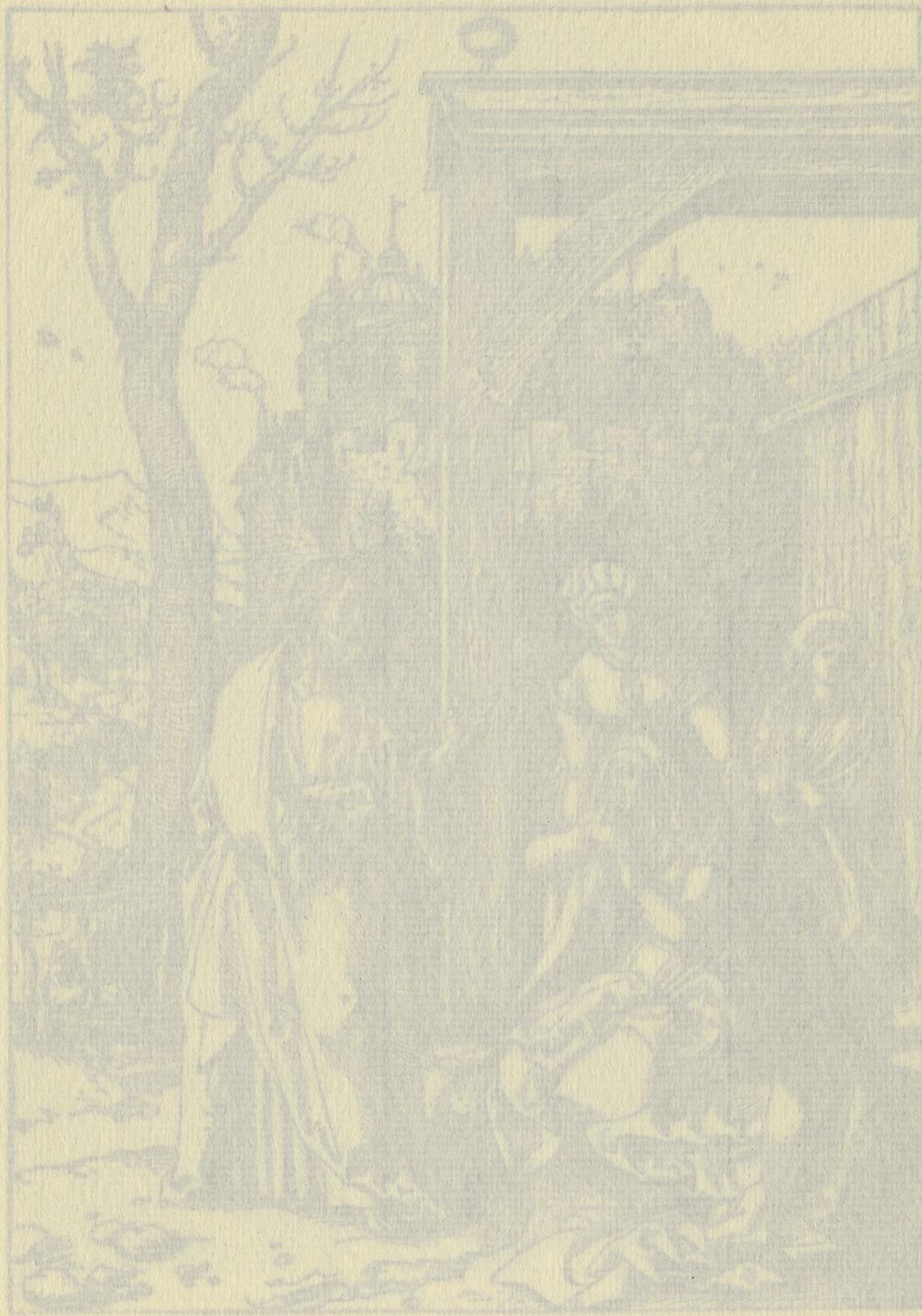
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For assistance in determining the genuineness of this note and other questions, visit the U.S. Secret Service website.



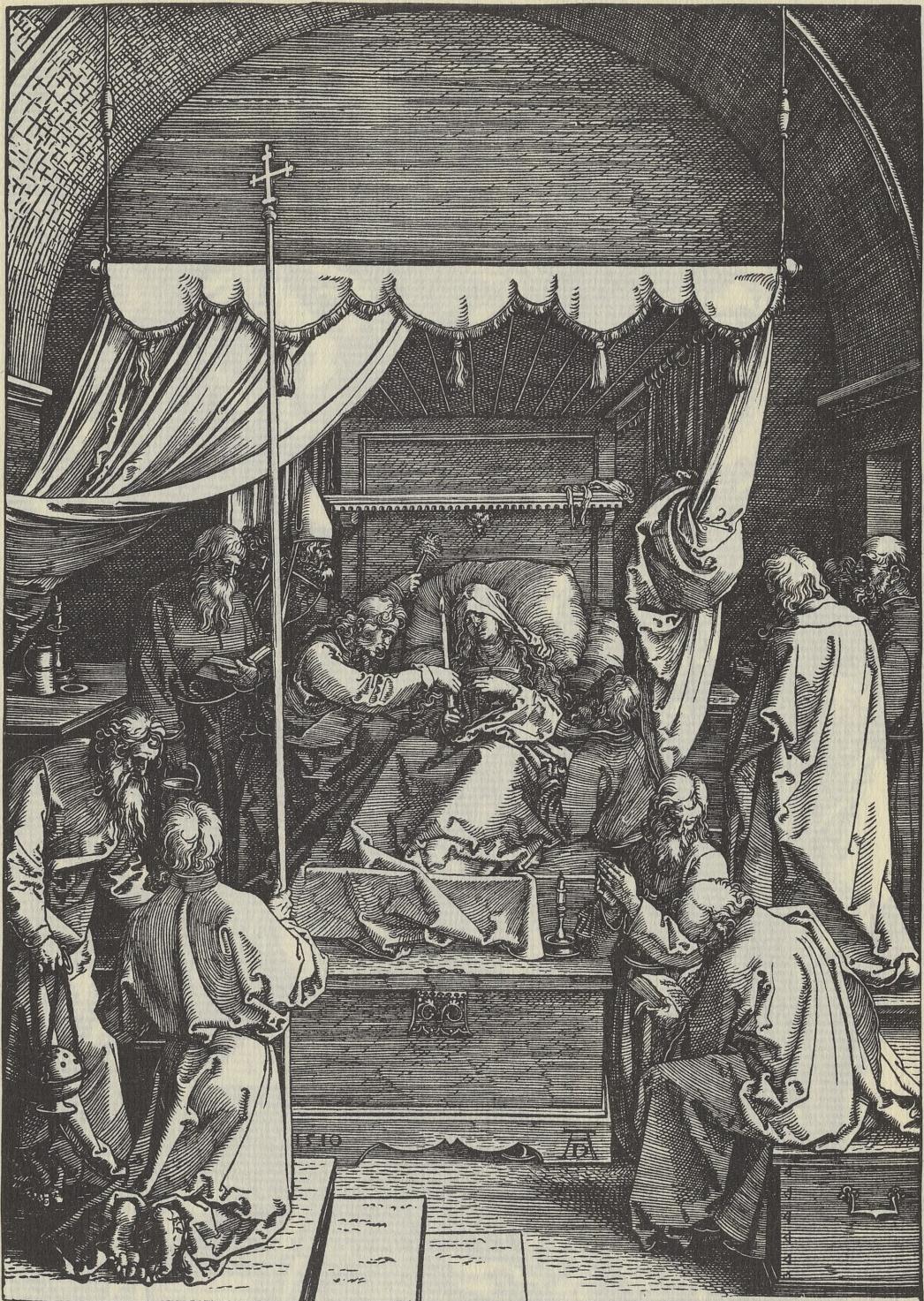
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PLATE XVII. Mary weeps as her Son leaves Bethany for Jerusalem.



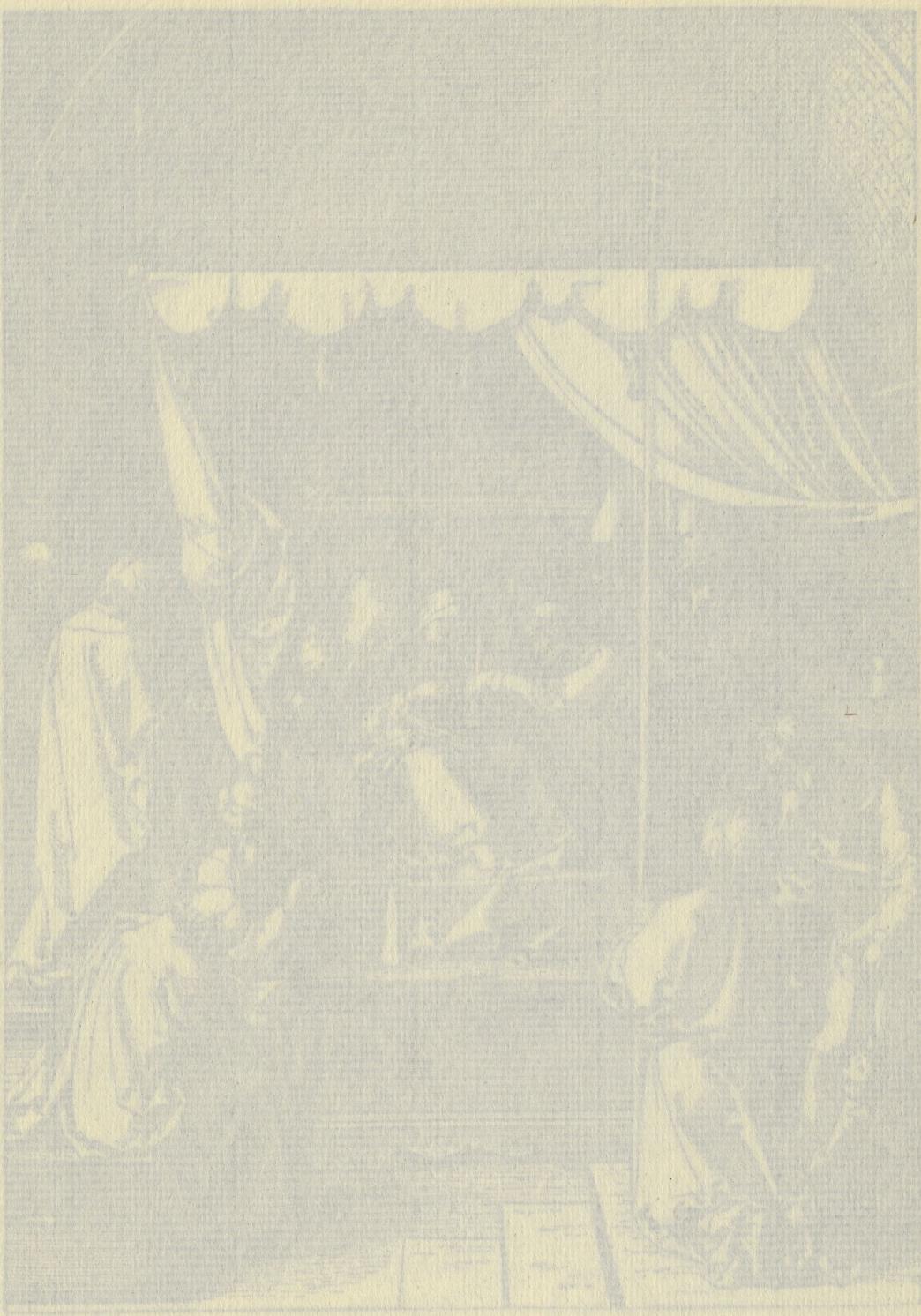
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PLATE XVIII. Fifteen years after Christ's ascension Mary dies with all  
the saints and her Son Himself at her side.



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The above title, which contains a library stamp, may not be  
entirely accurate and may have been misread.



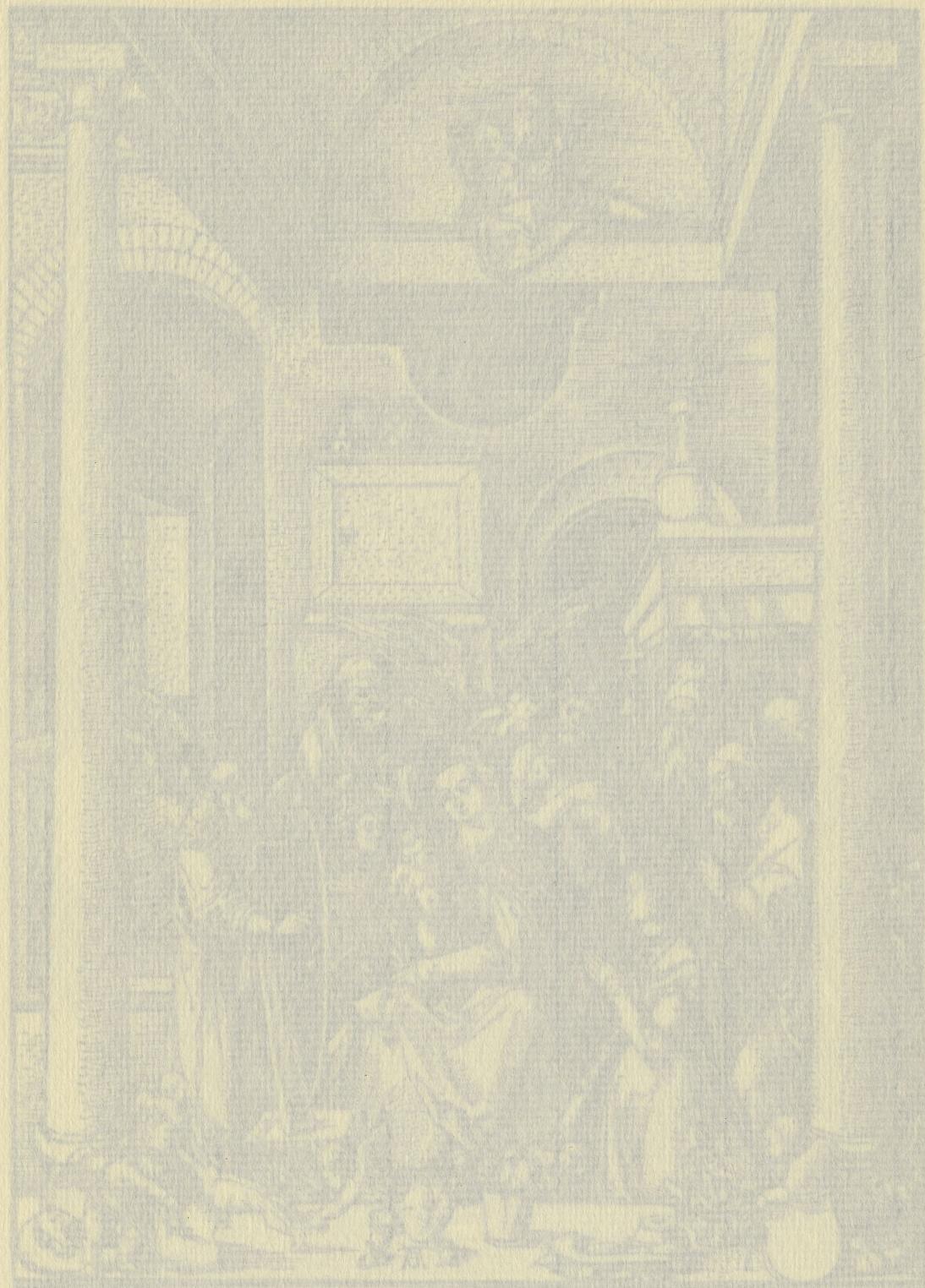
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PLATE XIX. Mary is exalted above the angelic choirs and sits as a Queen at the hand of the Father.

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1940s, Type A400 and C400, mounted on 20 pages, 200gsm.

ИМ ПОДЧИНЯЮЩИЕСЯ УЧЕБНИКИ  
СЛЕДУЮЩИЕМ СПОСОБОМ БЫЛИ ПОДЧИНЕНЫ:  
— в чисто языковой астроесской форме  
— в чисто художественной форме  
— в чисто практической форме

Следующий раздел изображает в виде **Иллюстрированной** в **Библиотеке** **Софии** **Гимназии** в **Руси**.

Все это было сделано для того, чтобы показать, что в русской астрономии и геодезии были предприняты необычайно многочисленные и различные изыскания. Там предприняты были необычайно многочисленные и различные изыскания. Там предприняты были необычайно многочисленные и различные изыскания. Там предприняты были необычайно многочисленные и различные изыскания.

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EPITOME IN DIVAE PARTHENICES MARI  
AE HISTORIAM AB ALBERTO DVRERO  
NORICO PER FIGVRAS DIGES  
TAM CVM VERSIBVS ANNE  
XIS CHELIDONII

*Above is a reproduction from the title page for The Life of the Virgin as originally published in 1511. In translation it reads: A concise history of the life of the godlike Virgin Mary in woodcuts by Albrecht Dürer of Nuremberg with verse commentary by Chelidonius.*

**A**LBRECHT DÜRER, 1471-1528, was one of the greatest of German artists and probably the greatest designer of woodcuts the world has ever known.

*The Life of the Virgin* is the culmination of his three most important series of woodcut illustrations, the earlier two being *The Apocalypse* and *The Large Passion*. Dürer himself called them *Die drei grossen Bücher*—the three great books. The earlier designs in *The Life of the Virgin* place Dürer's woodcuts far above anything ever done with the medium before, while the later designs show him as the master of the technique who has never been surpassed.

Among the possible sources for the story of the Virgin as Dürer shows it are the Four Gospels, legends in Apocryphal writings, and other books and manuscripts in existence at the beginning of the sixteenth century. Dürer was not the first artist to use the Virgin's life as the subject for a series. Many earlier works of art dealt with it, notably Giotto's frescoes in the Arena Chapel in Padua, which were painted some two hundred years earlier.

The series of twenty woodcuts, *The Life of the Virgin*, was designed and produced between 1500 and 1511 in Dürer's native Nuremberg. They mark a transition period in his style between Gothic and Renaissance. During this period he visited Italy for about a year and a half, was cordially received by Giovanni Bellini and others, and was much influenced by the Italian Renaissance. This is apparent in the simplification and monumentality of the later woodcuts in the series, especially Plates IV, XIII, XVIII, and XIX. It will be noted that Dürer did not do the designs in the chronological sequence of the story.

While Dürer was the sole designer of these woodcuts, it was the custom to turn over the actual cutting of the block to a professional *Formschneider*. Probably Dürer followed this practice, exercising close supervision over the process. According to certain authorities, however, he did some of the actual cutting himself.

The reproductions in this portfolio were made from a set of twenty brilliant artist's proofs, owned by The Cleveland Museum of Art and in the Dudley P. Allen Collection. Artist's proofs are impressions made with great

care before the woodcuts are used for printing the published edition. Proof impressions of woodcuts from *The Life of the Virgin* are uncommon, and a complete series of proofs of such quality is extremely rare.

In the published edition of 1511, each print had on its back an appropriate text, written in Latin by Chelidonius (Benedict Schwable), abbot of a monastery in Vienna. His headings, translated by Dr. R. J. Schork, have been used as captions.

Impressum Nurnberge per Albertum Durer pictorem. Anno christiano Millesimo quingentesimo vndeциmo.

Heus tu insidiator: ac alieni laboris:& ingenij:surreptor:ne manus temerarias  
his nostris operibus inicias. caue: Scias enim a gloriosissimo Romano  
rum imperatore Maximiliano nobis concessum esse:ne quis  
suppolincis formis:has imagines imprimere:seu  
impressas per imperij limites vendere aude  
at:q, si per contemprum:seu auaricie cri  
mendec feceris:post honoru cor  
fiscatiōem nbi maximum pe  
riculū subeundum  
esse certissime  
scias.

*The colophon above appeared in the 1511 edition of The Life of the Virgin. In translation it reads: Printed in Nuremberg by the artist Albrecht Dürer in the year of our Lord 1511. On guard, sneak thief of another's toil, pirate of another's talent. Beware not to lay indiscreet hands on our works. Be warned that his Majesty the Roman Emperor Maximilian guarantees our rights. Dare not to publish these pictures with counterfeit plates; dare not to sell these woodcuts within Imperial territory. Should anyone, prompted by scorn for the law or lust for ill-gotten gain, commit such crimes, be warned that his property will be confiscated and that he will most assuredly fall under the most dread of penalties.*

PRINTS & DRAWINGS

CMA REF  
E13D955  
Y C6

